



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DISTRIBUTION OF THE NOTCHED RATTLE

E. H. HAWLEY

A paper by Mr Marshall H. Saville, on the "Musical Bow," published in the *American Anthropologist* for September, raises the question regarding another species of musical instrument, which has had an interesting distribution. I refer to the "notched rattle." One of its most primitive forms is represented by the *pam-pu-ni-wap* of the Ute Indians of the Great Interior Basin of the United States, the *truh-kun-pi* of the Hopi or Moki Indians, and a similar apparatus used in certain dances by the Tonkaway women in western Texas.

The apparatus consists of two parts, namely, a round stick 12 or more inches in length and about an inch in diameter. Throughout its entire length it is whittled flat, and transverse notches or grooves are cut across this flattened portion. The other part of the apparatus is used as a "plectrum," and is either the scapula of a deer or sheep or a small rod a foot in length. One end of the notched stick is held in the left hand; the other end rests upon some sonorous or solid body, generally resting on the ground. The rod is held in the right hand and is moved rapidly up and down the grooved portion so as to make a rattling sound. Among the ancient Mexicans the notched portion was made of human long-bones or sections of antler. The playing was similar to that of the Indians mentioned.

A writer in the *Kansas City Star* describes an instrument of this class which has seemed to be confined to the West Indies. It is called the *guira*, and is made of a gourd varying in size in different instruments. On the inverse curve of the gourd are cut apertures like the *f* holes in a violin. On the other side of the gourd opposite the holes is a series of deep scratches. The player balances the gourd in his left hand, holding it lightly, so that none of the resonance may be lost.

With the right hand he rapidly rubs this roughened side of the gourd with a two-tined steel fork. In the hands of a native *guira* player a wonderful rhythmic sound comes from this dried vegetable shell, a sound which, in its place in the orchestra, becomes music, and most certainly gives splendid time and considerable volume to the performance.

The player's hand moves with lightning rapidity. The steel fork at times makes long sweeps, the whole length of the gourd, and then again vibrates with incredible swiftness over only an inch or two of its surface.

If the reader will refer to the *American Anthropologist* for September of the current year, he will find on page 282 Mr Saville's illustration, taken from the "Codex Colombino," exhibiting an ancient Mexican band of music, consisting of six players. No. 6 is balancing something in his left hand, which Mr Saville takes to be a musical bow. This is doubtful, however, because all musical bows are held with the string outward. This figure is holding something in his left hand that has cross-lines or notches on the surface, and in his right hand a forked stick precisely in the attitude of the Porto Rican *guira* player. If this conjecture is correct, we have in these two narratives another most interesting connecting link between the Antilles and the American continent.

Dr Carl Lumholtz discovered at Zacapu, in Michoacan, Mexico, 26 human long-bones marked with transverse notches. These have been carefully examined and described by Dr Hrdlicka in the *Bulletin* of the American Museum of Natural History, volume x, article 5, pages 61-79. Both Lumholtz and Hrdlicka regard these bones as tallies or trophy counts. Prof. Frederick Starr, however, quoting Orozco y Berra, is certain that each of these bones was a musical instrument, rubbed with another bone to produce an agreeable sound.

In addition to the bones discovered by Dr Lumholtz, Professor Starr has collected 35 or 40 specimens of such notched bones, some of which he partially describes in the Proceedings of the Davenport Academy of Science (volume VII) and will be more fully noticed in a manual of Mexican archeology soon to appear. He considers them musical instruments, and a like opinion has been expressed by Dr Brinton and Dr Mason.

Dr Seler, in *Globus* for August 6, has an interesting article, profusely illustrated, on the "notched rattles" of the ancient Mexicans.

Indians on the Amazon use a notched bamboo called *clara-carshi*, which is played by rubbing a stick up and down across the notches. Probably the most ancient of this class of instruments, so far as known, is the *ou* or *yu* of China, and the *gyo* of Japan. It is a carved, hollow figure of a crouching tiger, whose

spine is represented by notched metal plates extending above the back like the teeth of a saw. The performer strikes these teeth with a brush or plectrum of split bamboo or small stick called *tchen*. One description of the *yu* speaks of the figure as being made of bronze. It is employed in temple songs at the close of a verse. At the end of each strophe the player strikes the creature on the head three times and rapidly draws his stick across the edge of the serrations or spine. The ancient *yu* had six tones, *f*, *g*, *a*, *c*, *d*, and *f*, but the modern type is degenerate, and is used now only for rhythmic purposes. A picture of the *yu* is given on page 372 of the *Literary Digest*, New York, for September 24, 1898.

Akin to this is the *slentem* of Java, which is a carved wooden bird. On the line of its back is a plate of bronze $7\frac{1}{2}$ inches long and an inch and a half wide. Shallow grooves are made across this plate and a bronze plectrum called *tabuh* is rubbed across the grooves.

The Usambara of Africa play upon the *charra*, also called *kwatscha*. It is a solid piece of wood, from which is lightly bent a notched stick, over which another stick is stroked, producing a horrible sound.

There is no doubt that this style of musical instrument has a wider distribution, and it is hoped that, as in many other instances, this notice in the *Anthropologist* will elicit further discussion on the subject.

I notice in your review of books in August *Anthropologist* that you point out the small importance of the position of incorporated personal pronouns from change of position of the pronouns in the Zoque of Central America. Permit me to say that I endorse your remarks. Our Salish dialects illustrate this unimportance of position by prefixing the pronouns one moment and suffixing the same the next. For example, the Sumas tribe say, indifferently, *kaki-achil*, I am sick, or *achil-kaki*, I am sick. A Squamish would say *chin-talk*, I drink, and *wona-chin*, I speak, and so on.

Our British Columbia language has also, like the Mixe, terms of relationship peculiar to woman.

Yours truly,

CHAS. HILL-TOUT.

Buckland College, Vancouver, B. C., September 22, 1898.